

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 57.

NEW YORK: SATURDAY, JANUARY 31, 1880.

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O SCAR WOLFF. Walking Gent. Address 26 E. 12th St.

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O LIVER W. DOUD. Stage Manager Jos. K. Emmet. Season 1879-80.

O GDEN STEVENS. 243 West 14th Street, New York.

P EARL EYTINGE. Leading Business. Address care N. Y. MIRROR.

P ERCY HUNTING. Daly's Theatre. Season of 1880-81.

P HILIP BECK. Bandmann's Combination. En Route. Iago, Romeo, Macduff, Richiamo.

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R OS E LEE. As the Princess Angeline in Enchantment, at Niblo's Garden.

R OS E LISLE. Address care NEW YORK MIRROR.

R ANDOLPH MURRAY. As Antiphones of Ephesus with the J. H. Wallack Company.

R OS E ADRION. Soubrettes and Boy Characters. Address care Dramatic Agents.

S ADIE BIGELOW. Fairy Brilliante in Enchantment. Walnut St. Theatre, Philadelphia.

S EDLEY BROWN. Malcolm and Modus. Engaged with Bessie Darling.

S ARA LASCELLES. Daly's Theatre, 1879-80. Permanent business address, 12 Union Sq.

T. H. BURNS. In Bartley Campbell's Galley Slave. Season 1879-80.

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H ARRY FARMER. Musical Director. At Liberty. Late Haverly's, Chicago. 109 Fourth Av., N. Y.

H ELENE ADELL. Leading Business. Halifax, N. S. Season of 1879-80.

J. WINSTON MURRAY. With Joseph Murphy. Season 1879-80. Address care this office.

JOS. FRANKAU. Low and Character Comedy. Address this Office.

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M ARIE GORDON. Permanent Address, Victoria Hotel, N. Y.

M RS. CLARA FISHER MAEDER. Almayne Comedy and Dramatic Co. En Route.

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THE NEW YORK MIRROR.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrian, Rose (2)
Belden, Clara
Burgess, Cool
Brand, Michael
Cavendish, Ada
Congdon, Stella
Church, Edw. A.
Dobson, Frank
Dow, Frank
C. L. Davis
De Asta, Helen
Fraser, John (6)
Gardner, Kitty
Gayler, Frank (2)
Gran & Wolfsohn
Hutchings, Alice
Hall, Clinton
Hatton, Ella
Hoofe, F. W. (2)

Levani, Alfred
McMadden, Robert
Mackay, F. F.
Murray, John
McKay, Andy
Meader, F. C.
Nelson, G. F.
Osborn, Rose
Rowe, Geo. Fawcett
Roberts, Nick
Stevens, Chas.
Scott, Lester F.
Schwab, Fred
Sessions, Edith K.
Sanger, Frank
Temple, Louise
Traynor, Frank
Vaque, Elsie

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ALMAYNE COMEDY CO.—Pittsburg, Feb. 2, week; Johnstown, 9; Altoona, 10; Harrisburg, 11; Columbia, 12; Lancaster, 13; Trenton, N. J., 14.
ADELE BELGRADE—Galveston, Jan. 29, week.
AGNES HERNDON DRAMATIC COMB.—Athens & Erie's Uncle Tom Co.—Cleveland, O., Jan. 29, 30, 31.
ADELAIDE NEILSON—Montreal, Can., 26; week; Ottawa, Feb. 2, 3, 4; Kingston, 5; Belleville, 6.
ABBEY'S HUMPTY DUMPTY CO.—Waterbury, Conn., Jan. 28; Bridgeport, 29; New Haven, 30, 31; Booth's Theatre, N. Y. City, Feb. 2, eight weeks.
ADAH RICHMOND—Akron, O., Jan. 28; Youngstown, 29, 30; Newcastle, Pa., 31; Pittsburg, Feb. 2, week.
ADA VENDISH—Grand Opera House, New York, 19th, two weeks.

ALICE GATES—Portsmouth, N. H., Jan. 28; Biddeford, Me., 31; Manchester, 2d; Lowell, Mass., 3; Providence, R. I., 4; Worcester, 6; Springfield, 7.
BIG FOUR MINSTRELS—Nashville, Tenn., 23.

BERGER FAMILY—Boston Ideal Opera Co.—Elmira, N. Y., 28; Utica, 29; Troy, 30; Albany, 31.

BARNEY MACAULEY—Baltimore, Md., 26; week; Wilmington, Del., Feb. 2.

BOWERS-THOMPSON TROUPE—Washington, 26, one week.
BANDMAN CO.—St. Louis, 19th, two weeks.

BARLOW, WILSON, PRIMROSE & WEST—Oswego, N. Y., 28; Syracuse, 29; Auburn, 30; Rochester, 31; Bradford, Pa., Feb. 2; Titusville, Pa., 3; Erie, 4; Sandusky, 5.

BUFFALO BILL'S COMBINATION—Alexandria, Va., Jan. 28; Washington, 29, 30, 31; Philadelphia, Feb. 2, week.

BARTLEY CAMPBELL'S GALLEY SLAVE COMB.—Niblo's, New York; and original Opera co. at Haverly's, Chicago, 26.

COLLIER'S UNION SQUARE CO.—Cincinnati, O., 19th, two weeks; Dayton, Feb. 2, 3; Springfield, 4; Columbus, 5, 6, 7.

COLVILLE FOLLY TROUPE—San Francisco, last week.

CLINTON HALL'S STRATEGISTS—Providence, R. I., 28, 29, 30, 31.

COSTUME COMEDY CO.—Brooklyn, 26, week; Philadelphia, Feb. 2, week.

CAYERLY'S ENGLISH FOLLY CO.—Olympic, Brooklyn, 26, week; Broadway Opera House, N. Y., Feb. 2.

DEN THOMPSON—Boston, Boston Theatre, 12th, four weeks.

DUPREE & BENEDICT'S MINSTRELS—Savannah, Ga., 27, 28; Charlotte, N. C. Feb. 3.

EDWIN BOOTH—Resting until March 8. Opens then at Park Theatre, Boston.

ELA SOUTHERN AND COMPANY—Grand Opera House, Cincinnati, Jan. 26, one week; Olympic, St. Louis, Feb. 2, week.

EMMA ABBOTT OPERA CO.—Terre Haute, Ind., Jan. 29; Evansville, 30, 31; Nashville, Feb. 2, 3; Memphis, 4, 5, 6, 7.

EMERSON'S MEGATHREN MINSTRELS—Poughkeepsie, Feb. 3; Troy, 4; Saratoga, 5; Schenectady, 6; Utica, 7.

FANNY DAVENPORT AND CO.—Washington, D. C., 26, week; Walnut, Philadelphia, Feb. 2, week.

FRANCIS FLICKING—Charlotte, N. C., 28; Greenville, S. C., 29; Atlanta, Ga., 30, 31; Augusta, 2d; Columbus, 4, 5; Charlotte, 6, 7.

GILBERT & SULLIVAN'S OPERA CO.—Fifth Avenue Theatre, N. Y., prolonged engagement.

F. S. CHANFRAN AND CO.—Chicago, Feb. 2, two weeks.

FRAYNE-TIFFANY CO.—Georgetown, Ky., 29; Winchester, 30; Mayville, 31; Cincinnati, Feb. 2, week.

FRANK MARO—John Street, N. Y.

GODFREY'S THEATRE, N. Y.

GUS WILLIAMS—Richmond, Ind., Jan. 29; Indianapolis, 29, 30, 31; Chicago, Feb. 2, week.

GOTTHOLD'S OCTOPOON CO.—Cleves, Pa., 2d; Bradford, 3; Erie, 4; Titusville, 5; Oil City, 6; Meadville, 7.

GILL'S PLEASANT PARTY—Arch, Philadelphia, Jan. 26, week; Mishler's Penna. Circuit, Feb. 2, three weeks.

GRAU'S FRENCH OPERA CO.—St. Louis, Jan. 28; one week; Chicago, 29, 30, 31; Cincinnati, 30, two weeks.

HAYERLY'S ENTERPRISES—Hayerly's Mastodon Minstrels—Boston, 19th, two weeks; Ford's, Baltimore, Feb. 2, week.

HAYERLY'S CHURCH CHOIR CO.—Bay City, Mich., 29; East Saginaw, 30; Adrian, 31; Rock Island, Ill., Feb. 5; Davenport, Ia., 6.

HAYERLY'S GEORGIA MINSTRELS—Jackson, Mich., 28; Ypsilanti, 29; Detroit, 30, 31; Cleveland, Feb. 2, week.

HAYERLY'S JEWELINE PINKIE CO.—Xenia, O., 28; Richmond, Ind., 29; Logansport, 30; Lafayette, 31; Indianapolis, Feb. 2, week.

HEARTS OF STEEL CO.—Baltimore, Jan. 26.

HARRY WEBBER, NIP AND TUCK—Hannibal, Mo., 28; Macon City, 29; St. Joe, 30, 31.

JOHN McCULLOUGH—Selma, Ala., 28; Montgomery, 29; Mobile, 30, 31; New Orleans, Feb. 1, week.

JOHN E. SMITH'S TOURISTS—Empire Theatre, N. Y., until Feb. 9.

JOHN T. RAYMOND'S CO.—New Albany, Ind., Jan. 29; Frankfort, Ky., 30; Lexington, 31.

JOHN A. STEVEN'S UNKNOWN CO.—Hornellsville, N. Y., 28; Elmira, 29; Haverly's, New York, Feb. 9.

J. K. EMMET—Philadelphia, 19th, two weeks.

JOHN MURPHY'S KERRY GOW—New Orleans, 18th, two weeks.

JOHN JEFFERSON—Selma, Ala., 28; Montgomery, 29; Nashville, Tenn., 30, 31.

JILLIE'S FUN ON THE BRISTOL PARTY—New Bedford, 29; Plymouth, 30; Brockton, 31; Boston, Feb. 2.

KATE THAYER GRAND CONCERT CO.—Dubuque, Feb. 2.

KATE CLAXTON CO.—Zanesville, O., Jan. 28; Newark, 29; Columbus, 30, 31; Delaware, Feb. 2; Lancaster, 3; Wooster, 4; Canton, 5; Akron, 6.

KATE GIRARD COMB.—Rochester, N. Y., Jan. 26, one week.
KIRALFY'S ENCHANTMENT COMB.—Philadelphia, last week.

LOTT—Pittsburg, Pa., Jan. 26, one week; Harrisburg, Feb. 2; Wilkesbarre, 3; Scranton, 4; Easton, 5; Bridgeport, 6; Hartford, 7.

LAWRENCE BARRET—MILTON NORLES—Philadelphia, last week; Richmond, Va., Feb. 2.

LEWIS ANDERSON—Baltimore, 26, one week.

MICKEY HAWKIN TROUPE—Chicago, Jan. 26, week; Oil City, Pa., Feb. 2; Titusville, 3; Jamestown, 4; Bradford, 5; Erie, 6.

MARPLESON'S ITALIAN OPERA CO.—Philadelphia, 26, week; Louisville, Feb. 2.

MINNIE PALMER'S BOARDING-SCHOOL CO.—Toronto, 27, week; Philadelphia, Feb. 2, week.

MURKIN'S HUMPTY DUMPTY TROUPE—Paterson, 29; Newark, 30; New Haven, 31; Hartford, Feb. 2.

OLIVER DOUD BYRON—Full River, Mass., 29; Pittsfield, 31; OSBURN'S COMEDY CO.—Ashland, Pa., 27, 28; Mt. Carmel, 29, 30; Danville, Feb. 2, 3, 4.

OPPY GOOPT COMBINATION—Williamsport, 28; Ithaca, N. Y., 29; Binghamton, 30; Oswego, 31; Corliss, Feb. 2; Rome, 3; Oswego, 4; Penn Yan, 5; Geneva, 6; Liverpool, 7.

RICHMOND AND VOY BOYLE—Standard Theatre, New York, last week.

RICE'S SURPRISE PARTY—Rochester, N. Y., Jan. 29, 30, 31; Standard, N. Y., Feb. 2, eight weeks.

RIBERT-SANTLEY NOVELTY CO.—Cincinnati, 26, one week.

RIDGE EVANGELINE CO.—Wilmington, Del., 28; Richmond, Va., 29, 30.

ROBINSON AND CRANE—New Orleans, Jan. 25, two weeks.

REEVES' PARK OPERA CO.—Milford, Mass., 28; Portsmouth, N. H., 29; Biddeford, Me., 30; Portland, 31; Bath, Feb. 2; Gardner, 3; Augusta, 4; Bangor, 5, 6, 7.

RICHARD AND VOY BOYLE—Standard Theatre, New York, last week.

RIBERT-SANTLEY NOVELTY CO.—Cincinnati, 26, one week.

RIDGE EVANGELINE CO.—Wilmington, Del., 28; Richmond, Va., 29, 30.

ROBINSON AND CRANE—New Orleans, Jan. 25, two weeks.

SALSBURY'S THOUSANDADORS—Cleveland, 26, week; Buffalo, Feb. 2, week.

THE RENTZ CO.—South Bend, Ind., 28; Laporte, 29.

THE FLORENCES—Leavenworth, Kan., Jan. 28; Kansas City, 29, 30, 31; St. Louis, Feb. 2, week.

TONY DENIER'S HUMPTY DUMPTY—Petersburg, Va., 28; Lynchburg, 29; Alexandria, Del., 31; Philadelphia, Feb. 2, week.

WEATHERSBY-GOODWIN FROLIQUES—Chicago, 26, week; St. Louis, Feb. 2, week.

WIDOW BEDOTT CO.—Boston, 19th, last week.

Ohio.

CINCINNATI.

Pike's: Collier's Banker's Daughter co. have been doing a large business this week, the placard "standing-room only" being visible on Friday evening. The Banker's Daughter will receive an extra representation Sunday evening, and another during the week. Feb. 2, My Partner.

Grand: Kate Claxton opened Monday to a fair house in Double Marriage, a play not calculated to please the people, and one in which Miss Claxton plays Louise under the name of Josephine. Two Orphans was put on Thursday evening, and the houses improved. Sunday evening the engagement closes with Two Orphans. 26th, E. A. Sothern; Feb. 2, Maple's Opera co.; 9th, Annie Pixley; 16th, Paula Marie and Capoul in opera-bouffe; 23d, Colville Folly co.; Florence March 1, Bartley Campbell's Galley Slave 8th.

Heuck's: Gus Williams has appeared to large and laughing houses during the week, in the role of Our German Senator. This house has enjoyed a monotonous jar for the last ten weeks. 26th, Rents-Santley Novelty troupe; Feb. 2, Joseph Proctor.

Coliseum: E. T. Stetson in Neck and Neck, to fair business. Next week, Minnie Oscar Gray and William T. Stephens and dramatic dogs, in Jack Sheppard and His Dogs.

Items: Col. Snelbaker is in town. His case was called yesterday and continued for two weeks. At the close of his engagement in New Orleans he will take his company to Havana, where he will create more excitement than the recent earthquake.—Frank Drew, the comedian, is in the city. He will shortly take the road in Tom Taylor's play of Helping Hands.—W. H. Schneider, Howard Dorr and son, and Ophelia Starr of the Vine Street co. have left for New Orleans, where they open at the Bijou.—The following well-known showmen are stopping at the Gibson House: James I. Cooper, James A. Bailey, C. W. Fuller, W. W. Durand, J. E. Warner, J. W. Hamilton, J. H. Joseph, R. G. Ball, Crete Pulver, H. M. Hedges, Matt Leland, M. F. Young, John A. Woods and Byron V. Rose.—Bob Miles paid a visit to his "hardly ever" comb. on Tuesday, at Centralia, Ills. They shortly return home for a rest.—A new freak of theatrical advertising has been launched into by the management of Pike's. A number of large window panes throughout the city were ornamented with the magic soap lettering, advertising The Banker's Daughter. Miles, seeing this, set his wits to work, and the next morning captured all the street cars in the city, and on the window panes of either side of the car, was printed in large old English type, "The Two Orphans," "Kate Claxton," "Two Little Orphans," etc.—After the performance of Horrors at the Grand last Sunday evening, an enjoyable meeting of theatrical friends took place between the members of the Rice Party and Weathersby-Goodwin Froliques. Mr. Rice will return to us again before the close of the season—probably at Pike's. Nat Goodwin says he doubtless if he will produce his new play, Ourselves, at all this season. Eliza Weatherby was unable to leave with the troupe for Louisville on Sunday night. She remained at the Gibson House until Tuesday evening, when she followed them thither.—Hubert Heuck, manager of Heuck's Opera House, and Fritz Buchman of the Coliseum, were arrested Friday evening, on a warrant sworn out by George Arnold, a jealous individual managing the Vine Street Opera House, for keeping a theatre in which liquor is sold. The parties gave bail.—The refusal of the Mayor to grant licenses to low places of amusement, has placed his Honor in a pretty predicament. Everyone seems to work against him. Nearly all concerned have sued for damages, and apparently are having matters their own way.

This morning's Commercial gives it to him thus: "The Mayor will please take notice that a variety company will be here next week." Another, that the Mayor in person closed the Bella Union, because the organ used at that place was continually grinding the air of Pinafore.—The Eshers Brothers, proprietors of Eshers' New Palace, have disappeared. They leave no trail behind. It was the Eshers who gave Joseph K. Emmet his first start at fifty cents a night.—At Pike's, Feb. 23, under the personal supervision of Messrs. Gilbert and Sullivan, we will have The Pirates of Penzance, with the original New York cast.—A musical journal to be known as the Musical Times will shortly be established in this city.—We were near creating a little sensation in theatrical circles, but, the matter being amicably settled, we withhold the developments. Should the fruit ripen we will pluck it.—J. W. Frohman, manager of Haverly's Georgians, is in the city.

ness.—Charles D. Mead, manager of Music Hall, left for New York on business the 19th. Expects to be absent

THE NEW YORK MIRROR.

3

Weathersby-Goodwin Frolicues in Hobbies. Feb. 1, Dickie Lingard in La Cigale. 2d, Dickie Lingard in Les Fourchambault. 9th, Sothern.

Hamlin's: Aiken and Miss Rogers in Under the Arch second week, to remunerative houses. The Ticket-of-Leave Man was put on latter part of week. Mr. Aiken's Bob is much liked here, and is an excellent piece of acting. Miss Rogers' May Edwards was a sweet, womanly performance. The co. is, I regret to say, bad, with the exception of W. J. Cogswell, who might be better. Wood Benson, I think, must have been the cause of the Rogers-Vickers break-up. No one could sit through his wretched playing and in common humanity refrain from telegraphing his friends and acquaintances ahead to stay away from any show in which Benson might take a hand. 26th, Fred Williams' Carte Blanche.

Olympic: A good bill last week, purely variety. Tommy and Lotta Winnett in Dutch sketches and the Dockstaders were the most meritorious features. The latter artists are very clever and original, and should be looked after by Tony Pastor for his traveling comb. The Russell Bros. attempt what they have no fitness for—recitations and ballad-singing. Mabel Harcourt is a big woman with a little voice. Her line is serio-comic and change business. Tom Harper, one-legged song-and-dance man, is very lively in his solitary pin, and Jessie Merton is afflicted with and infests upon her audiences a voice which is a cross between a wail and a shriek. The Romelies are daring and graceful acrobats, but their performance tires. It is to a circus people go to see this sort of thing. One-half the Norton family seem to be in the juggling line, which is what Francis of that ilk affects, though one might not think it upon consulting his programme, where Norton is styled "the world's greatest thaumaturgist." 26th, G. F. Learock in the new drama, Philip Gordon, Miner, supported by Meroe Charles, Harry Brown, W. J. Cogswell, J. V. Melton, J. W. Fox, J. W. Thompson, etc. William Paust has painted the scenery. The play is in four acts, and deals with rough Western life.

Academy: Great business with the favorite of old, Ben Cotton, and his little daughter, in Faithful Bob, 26th. H. J. Mortimer and W. C. Turner in drama Joe Bowers. Lyceum: 26th, Yankee Robinson in F. F. V.'s. Halsted Street: 26th, C. W. Chase and Charles Wells in Our Railroad Men.

Items: Cheap Cheroot Hall of "Biler" avenue is the turgid correspondent of a Philadelphia advertising programme, which its proprietors, with a grim sense of humor, call the Miracle, and in addition he is a horrible nuisance about the theatres of this city. Hall, though a married man of forty-five or fifty, has a penchant for variety actresses, and delights in interviewing these giddy creatures presumably as to the merits of one maker of tights as compared with another. All the variety damsels who come here have had to either lock their doors or submit to a breeze from this "correspondent." The only one who ever smiled on the elderly Lothario was the voluptuous Jennie Engel, but after that beatific moment poor old Hall's watery brain reeled, and the cigar-man, the cigar-stand, the "correspondence" and the broom-handle are now respectively run by Mrs. H., who takes good care that her spouse, the nominal "correspondent," shall see no more of the naughty, beguiling variety girls.—John Warner has been hard at work for the Frolicues, who will no doubt do a splendid business next week.—The Criterion co. at Hooley's in February.—Hettinger and Emerson's Hebrew act at the Olympic fell very flat. This path is no good.—I am no longer responsible for the notices of Hooley's, which are incorporated in my correspondence. In view of existing disagreements, a special correspondent for that house has been appointed.—The Dramatic Ghoul man here is temporarily running Cambridge's errands. If the young man suits, Arthur will engage him at three dollars a week.—The West End Opera House opened 19th to thirteen people, ten of them deadheads. George W. Mitchell, about the worst actor alive, crucified the hurdy few with his drama of Fearnought, in which he slaughters ten or twelve people—I forgot the exact number.—The actors fly when Cheap Cheroot Hall looms in the distance, for fear that that person should offer his bad cigars, "with the compliments of the Miracle, my boy."—J. Fubbins Wallack's co. are not getting wealthy. Their pieces are Drink, Two Orphans and A Scrap of Paper.—Emma Leland and co. are in Ottumwa, Ia., 26th, one week. Lewis' Opera House, in that city, should be avoided. The proprietor wants 50 per cent, from everything.—M. W. Alexander of Bon Ton Theatre, Leadville, Charles Pope of St. Louis, and Tracy Titus of Campbell's Galley Slave co., have been in town.—Mueller's Opera House has closed up. Sunday performances will be given, however.—Charles Rogers and Mattie Vickers go to New York next week to join Uffner's co.—The Lingard-Dalziel co. play in Madison 27th, 28th, 29th; Baraboo 30th; Elgin 31st.—McVicker announces early engagements with Ada Cavendish, Pirates of Penzance, McKee Rankin, Spanish Students, An Arabian Night and The Strategists.—I learn from F. L. Crocker, lessee of the West End Opera House, that Frank Decker's management of that house wound up Thursday, the man Decker jumping out, leaving unpaid bills and the actors minus salary. Decker was from St. Louis, 26th, there will be a benefit for the stranded St. Louis members of the co.—Ada Gray's co. come in next week and reorganize. Then they devastate Wisconsin.—Rial's Uncle Tom comb, are in the city to-day.—James F. Latham, at one time dramatic editor of the Spirit of the Times, has just opened a law office in this city.

BLOOMINGTON.

Durley Hall: Maggie Mitchell 19th, to a full house. Her support was first-class. Had the weather been good she would not have had room for the number in attendance. John Dillon to a full house. Mr. Dillon is a full card to Bloomington people. J. W. Blaisdell has a bonanza in the Dark Horse, with Dillon. Item: 24th, Billy McAllister & Callender's Georgia Minstrels. The first at Durley Hall and the latter at the Opera House.

QUINCY.

Original Georgia Minstrels 17th, to crowded house. Maggie Mitchell in Little Barefoot 21st, to good business. Salsbury's Troubadours 22d, to \$600 house. The performance kept the house in a continual roar from beginning to end. Royal Marionettes billed for 29th, 30th and 31st.

Michigan.

DETROIT.

Whitney's Grand Opera House: Hearts of Oak has proved a magnet of great power in attracting amusement-seekers to this charming theatre, and, taken all in all, possesses attractions which should make it a strong piece wherever it might go. Its realistic

effects, beautiful scenery, powerful acting, and, best of all, the baby, please the average theatre-goer more than a more congruous and less blood-curdling drama night. The matinee promises to be a remarkable one, so desirous are the ladies of seeing the baby, who plays a part not exactly in accordance with "Jacques" lines of the "seven ages," but crowing and laughing to its heart's content. Manager Kidder's soft answer to the remonstrances of an indignant woman who wrote to the papers that Hailey's juveniles were old enough to know when they were abused, but this helpless infant could not express its feelings, rather got the better of the argument; he (Mr. Kidder) stating that his experience with six months-old children was that when ill-treated they generally "sang out," and that if any woman in Detroit would think this child abused, why, her experiences with children were different from his. Next week Hailey's Church Choir co. for three nights and matinee, and Mrs. Scott-Siddons gives reading later on. Aldrich and Parsloe, in My Partner, the last half of present week; the strongest play yet seen this season is the opinion individual of yours truly.

Items: Owing to the interest taken in the play by the *pro tempore* Pluvius, he forgot to turn on the facets on the first night's presentation of *Hearts of Oak*, consequently it was a "dry" performance instead of rain; next night, however, he let her "swizzle," and the Baptists rejoiced.—The look of agony to be seen depicted upon the faces of the chronic clove-eaters was truly pitiful upon their reading the programme of My Partner that the intermission between the third and fourth acts was but momentary, and that no one would please rise from their seats.—The Sorcerer is to be produced by our best talent, assisted by Mrs. C. H. Ford of Cleveland, all under direction of Mr. Demorest of the defunct Gran Opera co., who informs me that it is going to be done in splendid style.

GRAND RAPIDS.

The past week has been a very quiet one in amusement circles. The Opera House has been closed, with the exception of one evening, when it was occupied by a band of strolling Indians, who introduced several uninteresting songs, dances, etc., and disbanded.

Billed: Amun & Hull's Minstrels, a co. organized in this city, will appear at the Opera House 24th, and I predict a full house; Hailey's Colored Minstrels 27th, and they may be sure of a warm reception, as Mr. Hailey's Enterprises never fail to please our citizens; 30th, Mrs. Scott-Siddons, under auspices of Y. M. C. A.; 31st, Chanfrau. **Smith's:** Business, as usual, has been satisfactory. **New faces:** Connors and Cannon and Keating and Flynn. Manager Smith contemplates building a new Opera House next season.

KALAMAZOO.

Coming: 27th, Mrs. Scott-Siddons; 29th, Kit, Chanfrau; Feb. 4, Charles Davis in Alvin Joslyn; 9th, Galley Slave co., with Maud Granger as star; 10, Kate Thayer Concert co., with Arbuckle; 12th, Wilkerson's Uncle Tom; 14th, the Rankins in Danites.

ANN ARBOR.

Henne comb., to fair houses, 16th and 17th. Hailey's C. C. C. P. co. 23d, with prospects of a crowded house. Hailey's Colored Minstrels booked for Feb. 10, and Campbell's Galley Slave for 12th. Chanfrau, Jan. 28.

MISSOURI.

ST. LOUIS.

Pope's: Bandmann played Shylock during the week to a rather light succession of houses. It was, however, a superb impersonation, and possessed high qualities not observable in the rendition of any tragedian who has appeared here for years. His support was only fair. Mrs. Bandmann plays with spirit, but her enunciation is decidedly unintelligible to American ears, and full of those qualities which we esteem as faults on this side of the water. The same fault was observable in other members of the co. Mr. Aveling is a clever actor, and Mr. Philip Beck would do excellently were it not for his ambition to over-act. He has excellent qualities, but should be less obtrusive in his methods. 26th, Mr. Bandmann will appear in Narcisse. This will draw largely of the German element, so strong in St. Louis, and as a share of the receipts are to be contributed to the Irish Relief Fund, the Hibernian patriotic class are expected to mix in large numbers. Feb. 1, the Florentines.

Grand Opera House: Rice's Surprise Party played to the largest week's engagement ever done here by any troupe of the burlesque order. Horrors met with so favorable a reception that it was played the entire week. Revels not being put on, as originally announced. The quartet of comedians, Dixey, Howard, Louis Harrison and Willie Edouin, did some splendid extravaganzas, much better and fresher indeed than has been done here for years. The ladies form the handsomest collection of feminine beauty seen here in the memory of the oldest inhabitant, and the auditorium near the stage looked as though a snowstorm had recently fallen, save where the monotony was broken here and there by the insertion of a full head of hair. Alice Atherton, Lina Merville, Marion Elmire, Marion Singer, Pauline Hall, Jerome Calef and Rose Wilson, the principals, are all handsome and exceedingly shapely women; and the chorus is comely down to the last member. 26th, Maggie Mitchell co. opens in her well-known repertoire.

Olympic: The second week of Annie Pixley's engagement showed that a single week would have served to introduce her favorably to St. Louis. Notwithstanding the excellence of the star, play and co. and the magnificence of the stage settings, the audiences after Sunday night—when she gave an extra performance to a big house—were very light. 26th, Her Majesty's Opera co., under the Mapleson-Hailey management, open. Feb. 1, E. A. Sothern.

Splinters: Manager Charles Pope has gone to Chicago to work up a big sensation for his theatre.—Phil Branson, a popular young tenor of this city, for a long time connected with the Church of the Messiah choir, has been engaged for the Strakosch Concert co., and will soon debut in Pittsburgh.—The Theatre Comique is doing a fair average business, and Managers Mitchell and Smith have experience enough to know how to get up a first-class show.—George Heuer, the popular young assistant at the Olympic, benefits 24th, and his friends will see to it that he has a big house.—Prof. Maddern presented another elegant programme of music at Pope's last week, several of the selections being warmly encored. He is an intelligent and painstaking leader.—Donald Herald, a young member of Rice's Surprise Party, and one of a very talented family that has contributed much to the stage, is making fine progress.

ST. JOSEPH.

Tootsie's Opera House: Blind Tom, 16th and 17th, to poor business; Kate Thayer, 20th, to good business. Salsbury's Troubadours 22d, to \$600 house. The performance kept the house in a continual roar from beginning to end. Royal Marionettes billed for 29th, 30th and 31st.

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DETROIT.

Whitney's Grand Opera House: Hearts of Oak has proved a magnet of great power in attracting amusement-seekers to this charming theatre, and, taken all in all, possesses attractions which should make it a strong piece wherever it might go. Its realistic

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HANNAH.

Maggie Mitchell on 22d, and John Dillon 23d, played to crowded houses. Harry Webber in Nip and Tuck, 30th and 31st; Remenyi, 3d; Janauschek, 4th and 5th; Maggie Mitchell, 6th and 7th; Frank Uffner's New York Novelty co., 13th and 14th.

Comique: Arrivals, Mons. Scarles, Mlle. Zeonitte, Rose Dumont. Departures, Laiuscles Family, Miss Claude Sinclair. Business good.

19th, to medium business; 21st, Salsbury's Troubadours, to fair business. Booked: John Dillon, in Our Next President, supported by Blaisdell Comedy co., 28th; Harry Webber, Nip and Tuck, 30th and 31st; Remenyi, 3d; Janauschek, 4th and 5th; Maggie Mitchell, 6th and 7th; Frank Uffner's New York Novelty co., 13th and 14th.

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THE NEW YORK MIRROR.

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12 Union Square.

G. W. HAMERSLY, Publisher.

NEW YORK, JANUARY 31, 1880.

Booth's Theatre—Extra.

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200 ARTISTS 200
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Evening performances begin at 8 sharp.

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LAST WEEK.

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RICHMOND AND VON BOYLE

RICHMOND AND VON BOYLE

RICHMOND AND VON BOYLE

IN

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OUR CANDIDATE

OUR CANDIDATE

Supported by their own company.

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MONDAY, FEB 2,

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RICE'S SURPRISE PARTY

IN

HORRORS.

HORRORS.

Academy of Music.

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J. H. HAVERLY.....Proprietor and Manager.

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Who in the mid of their phenomenal suc-
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New York to fulfill contracts long since
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POSITIVELY CANNOT REAPPEAR IN NEW

YORK THIS SEASON.

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Augustin Daly.

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elaborate rehearsals, extending over many
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MIDDY.

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In GILBERT & SULLIVAN'S LAST and greatest
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PIRATES OF PENZANCE,
PIRATES OF PENZANCE,
PIRATES OF PENZANCE,

By the author and composer of PINAFORE

Sents secured two weeks in advance at the
box office.

No speculators are recognized by this theatre

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Broadway and Twenty-second Street.

Lessee and Manager.....Mr. HENRY E. ABBEY.

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THIRTY-FIFTH AND LAST PERFORMANCE

of
MR. BARTLEY CAMPBELL'S FAIRFAX.

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THE WEDDING MARCH.

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DAVY CROCKETT.

NEW SCENERY!

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OUR BOYS,

by a volunteer cast, including Mr. Chas. Shaw,

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THE FALSE FRIEND

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Characters by Mr. Char. R. Thorne,

Jr., Mr. H. Courtaine, Mr. J. H. Stoddart, Mr. John Farrelle, Mr. J. B. Polk, Mr. Walden Ramsay, Mr. Ly-

sander Thompson, Mr. T. E. Morris,

FALSE FRIEND

Mr. Alfred Becks,

Miss Sara Jewell, Mrs. E. J. Phillips,

Miss Ellie Wilton, Miss Ida Vernon, Mrs. Marie Wilkins and Miss Sarah Cowell.

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AMERICAN COMIC OPERA COMPANY.

12 PRINCIPALS 12
30 CHORUS 30

Full and efficient Orchestra, under the sole
direction of ANTOINE REIFF, Jr.

acknowledged to be the most complete organiza-
tion now before the public.

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Matinees,

MME. ANGOT'S DAUGHTER.

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STANDING ROOM
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The great burlesque on the Tourists in a
Pullman Car.

THE EMIGRANT TRAIN:

FUN. OR GO WEST. FUN.

The New York Herald says: "Cannot fail to
keep the house filled for weeks to come."

Great hit of the room Eccentrics,

TERRY, HUGHES, CURDY AND MCGREW.

The greatest of variety troupes.

MADISON SQUARE THEATRE.

The Union of the Church, the Stage, and J. Steele Mackaye.

The Madison Square Theatre is ready for its reopening, under the management of Mr. J. Steele Mackaye, and our readers are already familiar with the elevator stage, the ventilated seats, the orchestra over the prosenium, and the other devices and inventions which are to render this theatre unique.

But the most peculiar feature of the new theatre is the fact that the Messrs. Mallory, a pious firm of religious persons who issue Christian periodicals, are the capitalists who back the enterprise and engage Mr. Mackaye upon a salary to conduct it for them. These gentlemen believe, not only that a good theatre is a profitable speculation, financially, but that it is an important moral factor, and may be run in connection with the church and their church papers, so as to be mutually advantageous. Upon both of these points, it need hardly be said, we thoroughly agree with the Messrs. Mallory. They have selected and engaged a very strong company; they have poured out their money like princes to enable Mr. Mackaye to realize his new ideas, and we hope that they will meet with a fair field and plenty of favor when their show comes to be judged by the critics and the public.

J. Steele Mackaye has had a remarkable record, which we do not care to exploit at present; but it is not until very recently that he has displayed that art of attending to his own business which marks the competent manager. When he first took charge of the Madison Square Theatre, he went astray in a manner which delighted his enemies and alarmed his friends. Allying himself with the worst and most contemptible clique of ruffianly blackmailers that ever beset the press of New York, he was praised and petted in their paper, for which he went so far as to promise a series of articles upon his Delsartean system. Thoroughly in the hands of these villainous, he engaged as his leading actress an almost unknown amateur, who was at that time the mistress of one or more of the gang. But his disengagement came quickly and was terribly severe. Alta Merrill, dragged into court by her outraged husband as an adulteress, was convicted of the crime in connection with Byrne the Blackguard, one of the lowest and foulest of the horrible nest of vipers, and Mr. Mackaye was forced to dismiss her from his company. Thereupon, the very columns that used to reek with his praise, were loaded with abuse of himself and his projects, and all the confidential information which he had imparted to the gang was vomited forth to shock the prejudices of his pious backers. We have reason to believe that Mr. Mackaye repented sincerely and in tears of the filthy affiliations that had cost him so dearly. The fact that the Messrs. Mallory restored to him their confidence, and permitted the theatre to proceed, is a proof that his repentance was not a mere form.

Since then the Madison Square project has thrived upon the attacks of the degraded gang that formerly praised it, and the Messrs. Mallory, who are shrewd business men as well as good Christians, have discovered that the enmity of the wicked is the best guarantee of the favor of the public. That these gentlemen are new to the theatrical business is evident; but men of their character are always welcome to the profession, and the money they have lost in learning the details of the business is not too high a price to pay for the privilege of dispensing with the ordinary course of apprenticeship. For instance, several actors and actresses have been under salary for many months, awaiting the opening of the new theatre, and a large traveling company has been sent about the country, often at a loss, rehearsing the Iron Will, by Mr. Mackaye, which is to form, under another title, one of the principal performances of the season at the new house. These proceedings look like a waste of money, and the Messrs. Mallory could have saved many hundreds of dollars by consulting an experienced theatrical agent, who would have placed the actors and actresses so that they would not have been a drag upon the treasury, and would yet have been ready for duty when the theatre was ready to open. But money lost in preparation and rehearsals is saved to the profession and indirectly benefits the public, and we should rather applaud the Messrs. Mallory for their pluck and liberality than laugh at them for their mistakes and inexperience.

The company engaged for the Madison Square is remarkably strong, and is in some respects superior to any outside of the Union Square Theatre. Its principal members are:

Rose Coghlan, C. W. Coulcock,
Ellie Ellsler, Thomas Whiffin,
Gabrielle Du Saulx, Dominick Murray,
Cecile Rush, Eben Plympton,
Blanche Galton, B. T. Ringgold,
Agnes Loring, Edward Coleman,
Anne Ellsler, Frank Weston,
Josephine Craig, Richard Brennan,
Ada Gilman, J. Barton.

For such a company it will be easy to find good plays that will draw even without the assistance of the patent elevator stage. But our public like novelties, and there will be a rush to see the stage that works up and down, and "the area of repose," and all the other nicknames which Mr. Mackaye has provided to tantalize theatre-goers. The real drawing power of the stage, however, is not the way it works up and down, but what the manager puts on it, and should Mr. Mackaye's own plays fail to please the public, he has, with the strong company engaged, an immense repertoire of old and new pieces from which to select. Bartley Campbell has written too many plays for Ellie Ellsler not to have a new part for her ready in his青春 brain; and, from Shakespeare to Tom Robertson, there are plenty of pieces which such an aggregation of talent as Rose Coghlan, C. W. Coulcock, Miss Du Saulx, Dominick Murray and Mr. and Mrs. Tom Whiffin could make profitable to the management.

Good luck, then, to the new theatre, the new company and the new management! We do not place much dependence on the new-fangled notions which Mr. Mackaye has introduced, except as a means of attracting public attention to his enterprise; but we rest our calculations upon the old solid ground of a good company, all able and experienced enough to go anywhere and play anything. Mr. Mackaye is erratic and may lead the whole company astray by some of his strange whims and caprices; but he has had a bitter lesson, and as his wanderings are the only dangers to be feared, we presume that the Messrs. Mallory will try to keep a strict guard upon him and hold him steadily to his work. Rehearsals have been conducted at the theatre during the past week, and the public may be assured of a complete performance whenever Mr. Mackaye raises the drop-curtain. There is room for another stock theatre in New York, since Wallack's is soon to be given over to stars again, and the Union Square and Daly's

will be left alone in the field. We would ask for the new house an unprejudiced judgment; but at present the prejudice seems to be altogether in its favor, since no theatrical event for many years has so excited the fashionable circles of New York as the announcement that the Madison Square is at last ready for its opening performances next week.

THE WEEK AT THE THEATRES.

The production of a new play at the Union Square Theatre is always an event of the greatest theatrical importance. For weeks previous the press and the public are both agitated to the utmost, and expectation is aroused to the highest pitch of intensity over the forthcoming piece, that every one, taking the history of Mr. Palmer's management in the past into consideration, has reason to suppose will be a fit subject of attention. Mr. Palmer's judgment is generally so good and correct it was rather a matter of surprise in theatrical circles when he announced a new play by an author who had not yet tested any of his productions by the crucible of public representation. But the large and critical first-night audience that gathered at W ednesday discovered, long before the curtain descended on the last act of Edgar Fawcett's A False Friend, that they were witnessing another proof of Mr. Palmer's wise discernment, a peculiarly happy faculty that enables him to make those selections which seem invariably to be attended by prosperity and long life.

The plot having its counterpart in actual life, is, in all respects, consistent and within the bounds of strict probability. Cuthbert Fielding, the heir of Fielding Manor, is left for dead in Australia by his friend, Lucien Gleyre, who comes into possession of the effects and papers of the supposed dead man. The idea of personating Cuthbert enters the mind of Gleyre; he returns to England and assumes control of Fielding Manor, imposing successfully upon Edith Fielding, and overcoming all suspicions by a careful study of the real heir's past life. As his plan is succeeding the true Cuthbert returns and confronts the impostor. He is cast into jail, however, but through the agency of his sister Edith, who wrings from the false friend in a moment of weakness a confession of love for her other than fraternal, he is recognized and resumes his rightful position, while Gleyre is handed over to Justice.

The basis of the play is not strikingly novel; it has appeared in many other dramatic works. It is the clever and intelligent way in which the subject is treated that entitles the author's work to rank among the most promising and successful productions of our American playwrights. Old and familiar forms are dressed in the freshest garments, rejuvenated and disguised to such an extent that they do not immediately strike one as being old friends. The intricacies of the plot are unfolded in a perfectly logical and consistent manner; in no instance are the situations anti-climaxed; the sequel is natural, and as the play progresses the interest heightens and increases. The dialogue is characteristic and unconventional, the language appropriate and very seldom too highly colored. Perhaps the greatest defect in Mr. Fawcett's play is the lack of a strong comedy element. That furnished by Gen. Santley, the susceptible widower, and his interesting daughter is weak and unsatisfactory. The author has evidently made a common mistake in thinking the introduction of some effective comedy would detract from the serious interest of the piece. On the whole, however, A False Friend is the most powerful drama produced this season in New York, and this is strong praise for the first dramatic youngling of the talented author.

In the hands of the Union Square company it is presented as perfectly in every detail as any English-speaking stock organization in America or England could present it. The cast serves to introduce for the first time this season, Charles Thorpe, and Mesdames Phillips and Wilkins, as well as the other artists whose fame has chiefly been acquired at this house. Mr. Thorpe plays Lucien Gleyre, the impostor, with that same earnestness and intelligence that distinguishes everything he undertakes. Although the character is that of a villain, and, although he is engaged in a work of fraud and deception, the actor brings out in such powerful relief the better qualities of the weak and erring man, that the sympathies of the audience go out to him from the beginning till the close of the play. Mr. Thorpe's methods have been dwelt upon and written about so much it is unnecessary to analyze the means by which his effectiveness is produced in this particular piece. His mannerisms are present as of old, but he does not permit them to assume a disagreeable prominence. They are kept subservient to the will and intention of the actor. Mr. Courtaigne was very good as the rightful heir, Cuthbert Fielding, but his abilities, as shown by his acting in French Flats (a characterization worthy of a better groundwork), lie in the direction of strong character acting.

Perhaps the most artistic piece of work amongst the male portion of the cast, if one may be singled out from so much that is good, was the old family servant, Andrew, of Mr. Stoddart. Perfectly conceived, it was elaborated in the smallest details, and this clever artist makes of a subordinate part a bit of work as meritorious in its way as the Pierre Michel he created some years ago, a performance that is vividly recalled to mind as one of the most finished impersonations of late years. Mr. Stoddart never received half the credit for it that he deserved. Mr. Parsell did all that was possible with an ungrateful comedy part, and Mr. Polk was not seen to the best advantage as Abercrombie Coattwell. Walden Rainsay was painstaking and conscientious as a sentimental young man, that might readily have been made ridiculous by a less careful actor.

The palm among the ladies belongs to Mrs. E. J. Phillips. She played an aged lady with a correctness and ability that is deserving of naught but commendation. Sara Jewett as Edith Fielding, although at times over-weighted was generally acceptable. The character is not in all respects a satisfactory one, the means to which she stoops in order to test the identity of the fraudulent Cuthbert hardly seeming justifiable, considering that it is by giving rein to the one good impulse of his heart that he lays himself open to detection. Ellie Wilton played a comely role effectively and Misses Cowell and Vernon and Mrs. Wilkins were respectively good in unimportant parts.

The scenery is perhaps the most beautiful of any that has come from the brush of Mr. Marston, and it received the recognition it deserved. The furniture and appointments in every particular are elegant, complete in fact, up to the usual standard of the Union Square management.

The False Friend is an unqualified success, destined and prophesied by Mr. Palmer to

rival in longevity The Banker's Daughter. The sale of seats ahead has been very large, and the probabilities are that Mr. Fawcett's play will continue till the end of the season.

Strakosch's season for the first week was not a success pecuniarily or artistically. The illness on two nights of his principal prima-donnas was a dampener from which he has not yet recovered. Singer was rather a disappointment. She is neither pleasing in voice nor person, and of her much was expected. Lablache sings charmingly, and is a remarkably clever actress, but on Tuesday night, when she sang Traviata, she was suffering from a severe hoarseness that prevented her appearing to the best advantage. Friday night this had passed away, and she gave a most admirable performance of Mignon. Strakosch's company is very weak; and defective as it is, he could scarcely have expected other than the poor result with which his much-heralded advent has been met.

The present is the second and last week of the Richmond and Von Boyle combination at the Standard Theatre. Business has

been excellent, and if Von Boyle and Richmond could secure a first-class piece that is worthy of their abilities, there is no doubt but that they would become popular attractions in the Metropolis. Next week the Rice Surprise Party begin an engagement with their laughable extravaganza entitled Horrors. The company is a strong one in itself, and will no doubt give a very enjoyable entertainment. Mr. Rice is pretty celebrated for gathering together pretty and clever women, and there are plenty of people to whom these would be an attraction if nothing more were offered.

At Tony Pastor's, the new sketch, entitled The Emigrant Train—Go West has made a decided hit and is likely to retain its place on the stage of this mirthful establishment for some time. Mr. Pastor undoubtedly gives the best variety show in the city, and what is still better, the entertainment offered is always clean and wholesome. Among the particularly noticeable characters in The Emigrant Train are Sheehan and Jones, as the Irish Emigrants; the Four Eclectics, as the peculiar emigrants; Lina Tettenborn as Katrina, and the Three Non-descripts in their grotesque specialty; nor are these the only people worthy of notice. The cast has been well chosen throughout, and now that the burlesque has fairly sprung into popular favor, everybody will "Go West" this week to see the funny features of The Emigrant Train.

Fairfax is having its last representations at the Park. Business continues good, but the piece must be withdrawn after its successful run, to make way for Gilber's Wedding Maech, which will be produced next Saturday night.

The piece is in three acts, is an adaptation from the French, and promises, from the rehearsals, to be very funny. James Lewis will make his first appearance at the Park this season, and it will also serve to introduce to the New York public Rachel Sanger, an English actress. Sweethearts will also be played, and both pieces will be directed by the author.

This is the fourth and next to the last week of The Tourists. If Mr. Smith's entertainment is not of the most intellectual and refining character, it is at any rate ridiculous and laughable, and has caught the public's fancy, which is all that the projector desires. So long as the shekels come pouring in we can afford to stifle noble aspirations to present the people with specimens of high art. Messtayer is the same fat, jolly Mess-tayer as ever, and everybody else in the company helps to contribute to the nightly hilarity.

The Mulligan Guard Christmas is still vastly popular at the Comique, and the bill is not to be changed for the present. So much praise has already been given Mr. Harrigan's Mulligan Guard series, and the present number has become such a stationary success, there seems to be little use for laudatory words. Preceding the Christmas there are but few specialties offered, but they are highly amusing, and the business done has been large.

Crossy's company continues to present to the patrons of the Broadway Opera House La Fille de Madame Angot. The cast is good, and the opera is admirably presented. These are the last nights. Next Monday Caverly's Burlesque company takes possession of the theatre, producing a musical extravaganza of his own composition. The troupe is very well spoken of by the out-of-town press.

An Arabian Night was withdrawn from the boards of Daly's Theatre last Saturday night, and the house remained closed Monday and Tuesday for the rehearsal of The Royal Middy, which is announced for production Wednesday night. Much expectation is based on the forthcoming work, which is taken from the German of Der Seecadet. It will be brought out under Augustin Daly's supervision and direction.

The Pirates of Penzance continues to draw large and appreciative audiences to the Fifth Avenue, and the advance sale of seats is unusually great. The opera, musically, is much more meritorious than Pinafore, and the libretto funnier. The Pirates is destined to enjoy a long run of popular favor, and although the score has not yet been published, the principal airs are already being played all over the city.

Monday night Miss Cavendish appeared at the Grand Opera House in Tom Taylor's Lady Clancarty for the first time in New York. Her portrayal of the titular character seemed to please the large audience assembled, and the support was in many respects above the average.

The new Galley Slave company is in some respects superior to the old one, at Niblo's. Especially is it stronger in the male portion of the cast. The piece continues to draw excellent houses, and for the present, owing to its complete success at the down-town theatre, all other novelties are shelved.

My Awful Dad, with Lester Wallack as Adonis Evergreen, opened the week at Wallack's. Mr. Wallack and his company were greeted by a large house, and their efforts met with pronounced favor.

THE USHER.

It was a model audience that filled the Park Theatre last Thursday afternoon—an audience that relished every point, gave each member of the company a reception; wept, laughed and applauded Fairfax with an unflagging zeal quite remarkable. It was Mr. Abbey's "At Home" to the profession, and they had come out en masse to enjoy his hospitality. The orchestra chairs and balcony were occupied by leading men and women, heavies, walking gentlemen, and representatives of all the different lines of business into which the profession is divided, interspersed with an occasional newspaper man or a curiosity-seeker, with ears and eyes wide open, taking in to the fullest extent the conversation of the stage people around him. I was glad to see that this latter kind was very occasional. His absence showed that the manager had not announced a performance for professionals as an advertising dodge to gather in a few dollars by inviting a number of actors and actresses to put themselves on exhibition in return for a back seat in the theatre.

It is so seldom a gathering of theatrical people is seen in front of the curtain, that I took particular interest in watching the various ways in which everybody acted. Stella Boniface alternately wiped her eyes and shared a box of Huylar's caramels with her escort, the more indifferent Maurice Barrymore. Mrs. Maze Edwards sat in an upper box and applauded everybody and everything, just as if she hadn't seen the piece a half dozen times before. Verona Jarreau sat with an obese chaperone in a box. She wore a wonderful headgear that attracted universal attention, if not admiration, and divided her time methodically in listening to the play and the soft airy nothings whispered in her ear by the venerable yet gaunt Benjamin Steelworks Gregory. Matthew Holmes nose was red with emotion, and he wrung quarts of brine from a large cambric handkerchief. Mrs. Drew's daughter, Tilly, said between her sobs: "Isn't it splendid!" and verified her complete enjoyment by a fresh outburst of tears. Her verdict was the verdict of everybody and after it was all over and the curtain had been rung down on the happiness of Fairfax and Gladys Deane, they were not satisfied. Cries of "Bartley!" "Campbell!" and "Author!" were heard from parties all over the house, and when the object of their exclamations came forward to the front of the manager's box, and modestly made a pleasant, graceful little speech, his countenance beaming over with gratification and honest pleasure, the ladies waved their bits of lace and linen, and the enthusiasm was something to be remembered. Thanks are due Mr. Abbey for affording everybody a pleasant afternoon's enjoyment.

On the same afternoon a benefit for the poor of Ireland was given at the Grand Opera House. The entertainment was projected by ladies, the programme included none but the names of ladies, and even the ushers were not ushers, but usheresses. The affair was well patronized, and the managers inform us that \$1,000 were the receipts. But the affair was productive of discord, and now the object of the entertainment—the starving poor of Ireland—is entirely forgotten in the quibbles and quarrels of Mrs. Dr. Leonard, Celia Logan, and Poole & Donnelly. Mrs. Leonard has Faith in the position she has assumed. Celia Logan and the Grand Opera House managers hope that the affair will blow over, but in the meantime poor Charity, as is too often the case, silently folds her wings and steals away. See Mrs. Cynthia Leon's call to arms in another column.

What a lot of young fellows there are hanging on by a mere thread to the dramatic profession, who have mistaken their vocation. Barely obtaining a living, devoid of dramatic talent, with no hope of ever advancing, they are content to remain half the time unemployed, sometimes playing snap engagements, but chiefly waiting for "something to turn up," la Wilkins Micawber. Many of these young men have ability in other directions, and could probably prosper in some more fitting occupation, but they are unwilling to accept the judgment of their friends that they can't act, that they should turn their attention to a more suitable employment, even if it were selling tape over a counter or measuring out sugar and butter in a grocery store. I know half a dozen such cases—good-hearted, companionable fellows, clever in their way, but not intended for actors when they were made. They are not beneficial to the profession, they are inconsiderate in their persisting to the public, their friends and themselves.

I received the following anonymous effusion the other day, written on legal cap and enclosed in a pink envelope. In large letters is written across the top this suggestive title:

"HART-BYRNEINGS."

There was a small creature called Byrne, who the Seventh Commandment could turn—

Like Henry Ward Beecher,

The "queer" Brooklyn preacher—

Alfa her whom to love he did learn.

VERSE II.

Through the dark paths of life did he prowl,

Fling mud at the fair and the foul;

Directed by Hart.

The chief rascal attending the Ghoul!

The envelope bore the postmark of the Quaker City. Can it be that the above is from the prolific pen of Sydney Ros'n'ld?

W. S. Gilbert was rehearsing The Wedding March the other day at the Park. A young woman in the cast delivered a strong line very weakly. Gilbert asked her to repeat it, showing her the way he wished it read. She tried again with no better result.

"Miss —," quietly asked the author, "have you any moral objection to speaking that line correctly?"

The abashed maiden stared vacantly at Gilbert, and he was obliged to give her up as not being able to appreciate his sarcasm, let alone the meaning of the lines of her part. Awfully funny man, Gilbert!

I understand that negotiations are pending with W. Terriss to engage him as leading man at Wallack's next season. A better choice could not be made, unless of course Coghlan could be secured, but that I believe has been tried by Lester Wallack ineffectually. I saw Terriss in London at the Court Square a year ago last June. He is a virile actor, earnest and strong, but not handsome. His acting is much thought of on the other side of the water, and he would become an immense favorite here.

It is for you to decide. It is for you to take in your present sign and vindicate your friends, your profession and yourself. Await your reply, Very Truly Yours,

TO JOHN McCULLOUGH.

An Open Letter Which Requires an Immediate Answer.

DEAR SIR:—You are traveling through the country endeavoring to build up a reputation on the stage as a great tragedian, and off the stage as a genial, good-hearted gentleman. It is part of your plan, and of the scheme of those who manage you, that these two reputations shall assist each other—your acting seeming to be more perfect to the friendly eyes and ears which your social qualities have won, and your social position gaining a new dignity from your achievements as an actor. The design is a shrewd one; and, but for a single circumstance, it might be successful. That one circumstance reveals the thinness of the veneering of your geniality, and gives, every week, a flat contradiction, in your own name, to the professions of personal friendship which you make off the stage, and to the lofty sentiments of regard for the drama in which you are accustomed to indulge when the stage is under discussion.

THE NEW YORK MIRROR.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

Yorick has been something of an acquaintance hereabouts, and it is all the more pleasant to have an introduction to him under the felicitous title of Yorick's Love. The piece when produced here first was known as A New Play, and did not meet with great favor; since then many changes have been made in it and with excellent results. I consider Yorick's Love one of the best plays ever written. The whole play overflows with high aspiration, noble sentiment and sympathetic emotion. The piece is finely written and the phraseology is faithful to the period, and it is to be admired and commended principally for the simplicity of its plot, the excellence of its language and the vigor of its treatment. The personages are all drawn with a firm hand, are picturesque in effect, and are perfectly natural in their movements, excepting the pent-up agony of the wife who has only sinned in thought and not in deed. Mr.

Howells has written a great dramatic poem, and if at times the movement is not all that the modern stage demands, the consideration is forgotten in the scope of its sentiment and the sweep of its ideas. Yorick's Love may be rather quiet for a mixed audience, though it cannot fail to please people of cultivated tastes; and let me say at once that the play and performance at the Park Theatre has made a profound impression, that in the character of Yorick Lawrence Barrett found every opportunity for the display of his best powers; that the part and impersonation are likely to rank in the memory of many people with the Iago of Booth and the Ruy Blas of Fechner. Barrett's earlier scenes are aglow with the serenity of Eden. The latter are lit by flames that writh upward from the depths below the "mines of sulphur." The whole impersonation is filled with the artist's great intellectual and moral power, so that it takes a hold upon the imagination and memory, which no observer can shake off, and in its moments of tenderness, sweetness and pathos have a penetrating power in which all present consciousness of the details of the work are entirely lost. Mr. Barrett's support was generally excellent. Ellen Cummins' capacities and her bearing are not of the highest order, and it is by no means hard on Miss Cummins to say that she is not, to speak familiarly, up to a character like Alice, the unhappy wife of Yorick. However, Miss Cummins was not disappointing, and seemed to please her audience. E. A. Locke gave a dry and careful performance of Master Woodford. Mr. Curran made the most of a rather thankless part—that of an old family servant. The piece was beautifully mounted, and, with the exception of a few inconsistencies in the way of furniture, would have been perfect. Yorick's Love ought to meet with unequalled success, for it is not only deeply interesting in plot and poetical in language, but it has every other qualification to recommend it to refined tastes. Merchant of Venice, David Garrick, Richelieu and Harebell are in rehearsal.

Widow Bedott received a cordial welcome on her first appearance at the Gaiety Theatre. The play is not an artistic one by any means, nor is it a comedy, but a prologue farce. But the reading public cannot be so weary of the statement as the critic who feels compelled week after week to repeat his language, though the subject of which he writes is new and the author a fresh candidate for fame as a playwright. The public heart needs cheering more than the public mind needs healthful food. Anything which furnishes two hours of exhilaration, though it leaves no lasting impression, is gladly welcomed and freely patronized. In fact nothing else will receive public patronage, and I do not blame the playwright to use his nimble pen in the production of the only kind of work for which there is a demand. He doesn't form public taste; he caters to the taste of the public already formed. Great plays there are none. The genius of this age is all in two grooves, lyric poetry and the prose romance. Widow Bedott is crammed full of entertaining absurdities and the most ludicrous situations, so that were a deaf man to see it he could hardly mistake the ideas and be otherwise than delighted with the fun. But, in addition, the dialogue is exceedingly humorous, and at times witty, so that altogether Widow Bedott is one of the most amusing pieces on the stage. The plot is of the thinnest—perhaps it would be better to call the thread that holds the scenes together a motive. Mr. Locke (Petroleum V. Nasby), has proved himself a clever playwright. While Miss Witterer read the story, Mr. Locke has succeeded in prolonging it into a most clever production. Neil Burgess' impersonation of the garrulous widow is a most artistic effort. As a bit of realistic acting it is remarkably fine and delightful in its freedom from vulgarity, and his characterization is capital. Nothing could be better than his make-up. He looks as though he had stepped out of the picture of some old Yankee horn blower. In Mr. Burgess' impersonation of the leading character there is really nothing to suggest. Geo. Stoddart appeared to excellent advantage as Elder Sniffles. Annie Stoddart (formerly Annie Taylor), and an old favorite here years ago, when Fleming managed the National) made a charming Melissa, and Mr. Charles S. Dickson, as Fred, was excellent. The remainder of the cast calls for no particular mention save that all were good. Business has been very fair, and on Saturday the Gaiety was crowded. This is the last week of Mr. Burgess, as All The Rage ready for Monday.

Everybody is delighted at the return of Jos Hart's splendid company to the Howard. After two weeks' absence in New York a hearty welcome awaited them, and good business will surely be the cry this week, as a capital bill is offered and first-class attractions presented. The Boylston Museum is crowded at every performance. A change of bill is offered weekly.

HOLYOKE.

Opera House: Mary Anderson, supported by Milnes Levick and fair co., 7th, in Romeo and Juliet, to full house. Den Thompson and comb., in Joshua Whitecomb, 8th, to packed house. Combined receipts two nights exceeded \$1,500. 14th, Madison Square co., under Steele Mackaye, in An Iron Will; light house, 17th, George Edgar and Jos. Wheeck-Otello, to fair business. 21st, Col. Sinn's Brooklyn Park Theatre co. in Our Girls. Poor business; good co., 26th, Abbey & Hickey's Humpty Dumpty and Spanish Students. Large advance sale indicates big house. Coming : Emerson's Megatherians, 28th ; Oliver Doud Byron in Across the Continent, Feb. 3; Nick Roberts' Humpty Dumpty, 4th; Alice Oates Opera-Bouffe comb., 9th; Harry Bloodgood's Minstrels, 11th. Items : Richmond and Von Boyle Comedy co., booked for 27th, cancelled—to come later.—Frank Mayo, booked

same date, also cancelled.—Emerson's Minstrels are under the management of C. H. Smith of Fall River for five weeks, after which S. M. Hickey takes them for eleven weeks.

SPRINGFIELD.

Cali ornia Minstrels 20th, to light house. Troupe fair. Abbey's Humpty Dumpty 24th, to packed house. This is one of the finest pantomime troupes that has visited us, and, in conjunction with the Spanish Students, present a very pleasing entertainment. Coming : Emerson's Minstrels 27th; Josey in concert 29th; Oliver Doud Byron Feb. 2; Alice Oates Opera troupe 7th. Haverly's is putting out window lithographs for his Mastodons, but announcing no date. He has engaged the Opera House for Feb. 28. Comique : This week we have Jim and Georgie Powers, negro artists; Bessie Bell, serio-comic singer; Carrie Lewis, serio-comic; Regan and McGlone, Irish and negro specialties, with the regular stock company. Houses still continue good.

LOWELL.

Huntington Hall : 21st, the seventh entertainment in the M. M. L. Association, by De Cordova, to a large audience. Music Hall : 19th, the Everett Family, to fair house. Abbey's Humpty Dumpty cancelled 21st. Oliver Doud Byron gave Across the Continent to a packed house 22d. Harry Bloodgood's Minstrels 24th; Alice Oates Feb. 3; Barnabee Concert co. 4th.

GLOUCESTER.

Emerson's Megatherians 21st, to immense business. Pat Rooney 27th; sure of a packed house. John S. Moulton April 1 and 5. Lawrence Barrett March 1. Little Corinne and the Hyers Sisters have both written for Harry Bloodgood's Minstrels May 4.

TAUNTON.

Pat Rooney's comb. 21st, to the largest house of the season—over 1,100 people present. Alice Oates in Little Duke 22d, to a good house. Henry C. Jarrett's New York comb. in Fun on the Bristol is billed for 30th. Oliver D. Byron cancelled. Lawrence Barrett is booked for Feb. 19. Neil Burgess coming soon

HAVERHILL.

Harry Bloodgood's Minstrels 19th; fair show, good house. Emerson's Megatherians billed for 24th. Haverly's Mastodons billed, but no date given. Boston Ideal Opera co. in Fatinitza Feb. 11.

NEW JERSEY.

NEWARK.

Grand Opera House : 27th, Strakosch Opera co. in Lucia di Lammermoor, with Mile. Litta in the title role. The opera was to have been rendered on the 22d, but was postponed on account of the illness of one of the soloists. The owners of the exhibition building adjoining this house contemplate its use as a music garden, somewhat on the plan of the Madison Square. The project is backed by prominent representatives of the local interest in this city.

Newark Opera House : Our Girls, by Col. Sinn's, co., 19th, to fair business. 22d, 23d and 24th, Caverly Folly co. played Princess Carillon and Esmeralda. Medium houses, 30th, Nick Roberts' Humpty Dumpty. 31st, Park Theatre co. in Fairfax. The management of this house has taken a bold and manly stand. The familiar crash of the peanut shell is no longer heard within its walls. The use of this inexpensive though boisterous escutcheon has been forbidden under the dire penalty of the instant ejection of any grievous bodily harm to the offending individual. So say the placards distributed throughout the house. The promulgation of this ukase will doubtless be regarded with much disfavor by the average Newark theatre goer, to whom the peanut seems as dear as life itself; but it may be hoped that time will heal the wound.

Waldmann's : 26th and week, Dollie Bidwell as Parthena. The olio comprises the following names : Kelly and Ryan, Louise Montague, Tom Sayers, Minnie Lawton. This house is offered by the management, with company and orchestra for a benefit for the suffering Irish, any Thursday afternoon that the committee may select.

Item : The old Metropolitan Variety Theatre is undergoing various repairs, it being taken by Booth Bros. of Cincinnati, who will reopen it for the same class of entertainment as those for which it was used heretofore.

PATERSON.

Two Orphans, under management of G. Madden, 17th, to fair business. Col. Sinn's company in Our Girls, to good business, 20th. The performance was a pronounced success. Rice's Evangeline co. billed for 26th. Nick Roberts' Humpty Dumpty coming 29th. Buffalo Bill booked for Feb. 20. Haverly's Minstrels 21st. Mary Anderson, who was to appear here on 24th, has transferred date to Feb. 23, and is anxiously looked for.

TRENTON.

Taylor Opera House : 21st, 22d and 23d, Slavin's Uncle Tom co. produced that worn-out piece to very large business. 26th, the Kiralfy Bros.' Enchantment in an attenuated form. 27th, Mine. Reutz's Female Minstrels. Feb. 3, Barney Macauley.

Maine.

PORTLAND.

City Hall : Abbey and Hickey's Humpty Dumpty co., under management of Frank Curtis, 21st and 22d, gave a first-class performance to immense business. The Spanish Students created quite a furor.

Portland Theatre : 23d and 24th, Oliver Doud Byron in Across the Continent; good show to good business. Route : Manchester 26th, and thence through Mass., for two weeks, opening in Philadelphia Feb. 9th.

BIDDEFORD.

Bennett's Boston English Opera co. 24th, with matinee, to slim audiences. The same co. gave a sacred concert Sunday eve, 25th, with no better success. The co. is in an embarrassed condition, and will probably disappear. Pat Rooney's comb. billed for 30th. Alice Oates soon.

NEW HAMPSHIRE.

PORTSMOUTH.

28th, Alice Oates Opera co.; 29th, Pat Rooney's comb. Lawrence Barrett is announced for early in April. The rival bill-posters, Smith and Cate, have come together and formed a copartnership. The sale of the NEW YORK MIRROR has rapidly increased here, and can now be found at Moses Bros., and is the acknowledged organ for correct dramatic news.

MANCHESTER.

Emerson's Megatherians 19th, to a good house. Billed : Oliver Doud Byron in Across the Continent 26th; W. T. Adams and Sol Smith Russell 27th; Alice Oates in The Little Duke Feb. 2; the Lilliputian Opera co. is booked for 7th.

Pennsylvania.

PHILADELPHIA.

Walnut : Enchantment, which has had a successful run, has entered upon its third and last week. Feb. 2, Buffalo Bill.

Park: Second and last week of J. K. Em-

met. Last week he drew crowded houses. Feb. 2, Mr. Goodwin assumes the management, and opens with Minnie Palmer's Boarding-School, to be followed, Feb. 9, by The Tourists.

Arch : William Gill's latest extravaganza, One Goblii, was given on Monday, and will hold the boards for the week. The co. consists of William Gill, Charles H. Drew, Harry St. Clair, Marie Rostelle and Eleanor Deering.

Broad : The Hyers' Sisters comb., opened for one week on Monday in the musical drama of In and Out of Bondage. The co. embraces excellent musical talent.

Chestnut : Hamlet, which has been in preparation for months, was produced on Monday with an excellent cast, Mr. Gemmill assuming the title role.

North Broad : Princess Toto was produced on Monday with the New York cast. If it proves a success, it will be the first entertainment that has paid since the theatre assumed a legitimate standard.

Wood's : Monday, Tuesday and Wednesday, Frou-Frou will be repeated. Thursday, Friday and Saturday Article 47 will be given, Lillie Hinton appearing in both pieces. The Spirit Shadow is performed at the daily matinees.

New National : Milton Nobles, who drew good houses all last week, has entered upon the second week of his engagement, playing The Phoenix. Feb. 2, Tony Denier's comb.

Eleventh Street Opera House : No change of programme and no abatement of success. Grand Central : New arrivals—Homer and Holly, Jimmy and Dollie Emerson, John and Joe Sparks, and Lizzie Aldiner. Miller's : New attractions—Idealia, the Water Queen, and Wallace the Man-fish, Harry McAvoy and Emma Rogers, DeWitt Cooke, and Carotta Banks. Alhambra : New—Karoly and Augusta, Ordry, Joe and Annie Burgess, Conway and Farrell, Tom English, Charles D'Amour and Little Venus. International Comique : This theatre reopened on last Saturday evening with a first-class variety troupe.

Items : Messrs. Abbey & Schoeffel have lost about \$4,000 in their management of the Park Theatre of this city.—The Arch did a big business with Fatinitza last week.—Frank Frayne, who left his co. on account of illness, is in this city.—The Warren and Stone co. have returned, and are soon to take the road under the management of G. Barry of this city.

PITTSBURG.

Opera House : The long-awaited for Minnie Palmer's Boarding School eventually opened its doors to the Pittsburg public, 19th. As was remarked by an auditor, "it is a healthy school." The geographical situation of Alpha Academy must certainly be conducive to the physical development of its pupils, if the acrobatic endeavors of Miss Minnie and her companions be a criterion. A more merry lot than Prof. Jeremiah Gincerack's scholars never before congregated within the walls of an alma mater. In the part of Jessie Fairlove, Miss Palmer finds a part that is eminently suited to her abilities. Naivete and vivacity are combined in the interpretation of her part, and in this respect she much resembles Lotta. The ability displayed by Miss Palmer was quite a surprise to Pittsburgers, as the impression made upon a former visit was not favorable. Upon that occasion she appeared as Minnie, in Gilbert's Marriage. As David Doodle, Wm. J. Scanlon has an opportunity to distinguish himself as a character actor. Unfortunately Mr. Scanlon did not favor us with his best endeavors. He infused his part with much indifference, which was in marked contrast with his spirited acting upon former visits to this city. Emma Jones made quite a hit as Samantha Denton; while John E. Ince, as the Professor; Geo. Davenport, as Henry Hamilton, and Emma Libby, as Jennie, were well received. This week we have Lotta Musette, The Little Detective, and Zip will constitute the repertory for the week, except Saturday night, when the co. will produce Aurora Floyd and My Neighbor's Wife, Lotta not appearing, 9th, John T. Raymond.

Library Hall : Rial and Draper's Uncle Tom party, 23d and 24th. The co. as a whole is a good one. They remain one more week and play every night except 28th, when they transfer to Washington, Pa. 28th, Emma Thury. Feb. 2, one week, Wm. Guenther, 10th, Tony Denier; 11th, Barney Macauley; 12th, Fanny Davenport; 20th, Gill's Goblins; 26th, Annie Pixley in M'liss.

DANVILLE.

Opera House : Oofy Goof comb. in Under the Gaslight to quite a large gallery 21st. The people of this community have had this year a superabundance of plays in which the "heavy villain" predominates, and would now request that they be given a rest in this line, at least for the balance of the season. B., W., P. & W.'s Minstrels gave a fine show 23d, to a \$400 house. Booked : Kiralfy's Enchantment co., Feb. 4; Barney Macauley, 7th; Fanny Davenport, 11th; Gill's Goblins, 16th. Commercial Traveller comb. cancelled date.

READING.

Academy of Music : 17th, Mahn's Fatinitza co. was greeted with a packed house, and gave an excellent entertainment. 19th, B., W., P. & W. Minstrels played to a big house, and, as usual, gave a very fine show. The Commercial Traveller, booked for 23d, cancelled. Feb. 4 and 5, Gill's Goblins; 9th, return of Barney Macauley, 11th, Tony Denier's Pantomime co.; 20th, Fanny Davenport.

Opera House : 27th, Kiralfy's Enchantment. Feb. 5, Grand Concert Columbia by P. S. Gilmore and 300 voices.

EASTON.

Opera House : 23d, Slavin's Uncle Tom co. to a \$260 house. The troupe is a curious sort of mixture of good and bad actors, but as a whole the performance was very good. The manager was encouraged to perfect an arrangement to return here at an early date, 30th, Union Square Theatre co. in Two Orphans; Feb. 2, Enchantment, by Kiralfy Bros.; 4th, Barney Macauley; 5th, Lotta; 10th, Tony Denier; 16th, Fanny Davenport; 20th, Gill's Goblins; 26th, Annie Pixley in M'liss.

DANVILLE.

Opera House : Oofy Goof 23d, very bad show to a well-filled house. Argonauts of '49, to a packed house, 24th. Manager Gwynne and wife leave the co. here. The Osborne Irish Comedy co., Ward's Danites and Gill's Goblins are negotiating for dates. Kiralfy's Enchantment 31st.

WILLIAMSPORT.

Academy : 22d, Barlow, Wilson, Primrose & West's Minstrels (under management of John D. Mishler), to a packed house and first-class audience. Booked, under management of John D. Mishler, 28th, Oofy Goof co.; Feb. 13, Fanny Davenport in Pique; 14th, Our Goblins.

MONTGOMERY CITY.

City Hall : Tennesseeans 21st, to poor business; show fair. Argonauts of '49 22d, good performance to crowded house. The Osborne Irish Comedy changed dates from 23d and 24th, to 24th and 26th.

HARRISBURG.

Barlow, Wilson, Primrose & West's Minstrels, to a large house, 20th. Booked: Rice's Evangeline 27th; Enchantment 30th; Lotta 28th.

ERIE.

Booked : Gotthold's Octocon Feb. 4; McKee Rankin in Dan

this venture should prove a success, it will continue another week. After that I have been unable to ascertain what will be done with the theatre.

Baldwin's: The fairy comedy of The Palace of Truth ran through the week to remarkably good business. The Davene troupe, the American Four and Mlle. Roser have proved themselves great drawing cards, and Manager Maguire certainly has made money during their engagement. To-morrow night Clara Morris begins her second engagement at this house and will appear as Anne Sylvester in her own version of Man and Wife. She will be well supported by the excellent stock co. The play of Alice is in active rehearsal. Louise Baudet, late of the California, has been engaged for one year, and will make her first appearance tomorrow night.

Bush: The Colville Burlesque co. close their long and very successful engagement this evening. Roland Reed, the prince of comedians, Emile Roseau and the lovely little Ella Chapman have made many warm friends since they have been in this city. To-morrow evening the Melville English Opera co. will open in the opera of Friquet. The co. is a strong one, and comprises Emilie Melville, Annie Montague, Lilly Post, Leonora Simons, Charles H. Turner, Howard Vernon, Harry C. Peakes, Louis Docherz, and James Barrows. The co. have in preparation the operas of The Chimes of Normandy, Lily of Killarney, Carmen, Girofia, Bohemian Girl, Grand Duchess, Mariana, Postillion of Longumeau, La Perichole, and The Bat. These ought to draw.

Standard: Standing-room only has been the order at this house during the past week, to witness the great cannon act, in which a person is fired from a cannon some forty feet into space. To-morrow evening Mr. Herrmann, having been prevailed upon to remain one week longer, will present his great rifle act, in which six soldiers detailed from our local regiments will fire at him with marked bullets, which he catches on a plate and throws them back. Mlle. Addie and the Loretta will present a comic pantomime, entitled The Hidden Letter. Mr. Herrmann will probably appear in the principal cities outside of San Francisco, and then proceed to Chicago, where he appears some time in February. Last evening a little episode occurred which was not in the programme. It seems that there was a little misunderstanding between the musicians and the management in relation to salaries. The musicians took their seats in the orchestra as usual, but when the time came for the overture, they refused to play. Mr. Herrmann came before the curtain, and stated that he was engaged by Mr. Locke, and received 50 per cent. as his share, and had nothing to do with the strike. After this the musicians concluded to play, which they did until the entertainment was about half over, when they quit again, and the performance went on without them. The San Francisco Stock Exchange have tendered Mr. Herrmann a complimentary farewell benefit, which will take place Jan. 23.

Grand Opera House: The Patti concerts did not come up to expectations, business being rather poor through the whole series.

Bella Union: Business very good most of the time during the past week. Emmie Young appears in the first part and in the interlude. Norton and Eastwood in their Dutch act, entitled Jake's Return, have made a decided hit. This week the Canadian athletes, William and Frank, will appear in their great Gladiator Act. They are said to be very fine. Entertainment will conclude with the popular Irish drama, entitled The Peep-o'-Day Boys with W. C. Dudley and Fanny Young in the principal roles.

Delphi: Business has been excellent during the past week. The melodrama of The Female Detective was a success. Fred G. Maeder's new four-act drama, entitled One Word, will be presented to-morrow evening for the first time on any stage. Mr. Maeder wrote the piece expressly for Jeff and Sallie DeAngelo of this city. Mlle. Bertha, the great righthand Fling and skipping-rope dancer, will make her first appearance to-morrow evening.

Items: The John E. Owens comb. is doing a good business in the interior.—The Colville co. will shortly make a tour of the interior, under the management of Gen. Barton.—The Davene troupe, the American Four, Mlle. Roser, Camis, Oteri and a corps of dancers have organized a comb., and will take the road under the management of Charles Goodwin, appearing to-morrow night at San Jose.

Canada, TORONTO.

Royal Opera House: 23d and 24th, Sprague's Original Georgia Minstrels. They were received with bumper houses. All this week Minnie Palmer's Boarding-School. I have also to announce this week the appointment of Lucien Barnes to his old post as manager of this house. Mr. Barnes is at present traveling with the Revellers through Canada, concluding his tour about the 26th, when he will again assume the managerial reins. He will be heartily welcomed back by the theatre-going public of Toronto. His geniality and courtesy, combined with ability and experience, stamps him as the man Mr. Kero wants. We may look forward to seeing some of the best shows traveling.

OTTAWA.

California Minstrels, headed by Cool Burgess, come 31st. Feb. 2, 3 and 4, Adelaide Neilson. E. A. McDowell's co. gave Perth four nights this week. Charles Arnold, business manager, is now in New York securing stuff for the production of the new burlesque or satire of Pinafore, entitled H. M. S. Parliament; or, the Lass that Loved a Government Clerk. It will be produced first in Montreal at the Academy of Music on the 15th of February. There is real merit in the product on, and all the great political nabobs of the day, as also the political follies, are most amusingly depicted. The Georgia Minstrels are on the Grand Trunk line, and played at Brockville on the 20th.

MONTREAL.

The first three nights of the past week the Holman Opera co. held the boards at the Academy, giving The Grand Duches and Cinderella in a moderately indifferent manner, and yet they did very fair business; perhaps because they belong to these parts, or at least some of them do. The Royal was empty. Next week we are to be amused by Neilson at the Academy for five nights, opening with Romeo and following with Twelfth Night, As You Like It, etc., etc. Expectation runs high, as her support is said to be superexcellent. Prices have been raised to meet the emergency of having to pay her \$500 a night. The Japanese Jugglers will hold sway at the Royal, previous to their departure for the Flower Land.

ST. CATHERINES.

During the past week there have been no amusements of any kind; however, we have quite a number booked: Kate Girard and co.

in Prejudice Feb. 2; Georgia Minstrels 6th; California Minstrels 10th; Minnie Palmer in Our Boarding-School 14th. Gilbert and Sullivan's Pirates of Penzance have not yet fixed their date. N. Y. Mirror is for sale at Bixby's.

HAMILTON.

Mechanics' Hall: 22d and 23d, Adelaide Neilson in As You Like It and Twelfth Night, gave entire satisfaction to large audiences. Montreal 26th, one week. 31st, Kate Girard and co. in Prejudice; Feb. 5, Sprague's Georgia Minstrels; 9th, California Minstrels; 19th, Oates Comic Opera co.

The Variety Theatres.

At Manager Aberle's new theatre in Eighth street, the melodramatic and the sensational is being dealt out liberally, along with a sufficient quantity of specialties by representative variety people to constitute a pleasing entertainment. Delaney and Hengler returned Thursday night to the scene of their former triumphs, and are drawing well. An extravagant sort of an afterpiece, called Bounce, is being presented, and serves to introduce the old favorites of the stock company in characters equally agreeable to their respective abilities.

Harry Miner's popular theatre has been jammed every night during the past week, an exceptionally good bill having been offered. The programme this week is a fair sample of the usual run of entertainments found here. Among the new faces are: Thomas and Watson, assisted by Capt. Ebb, Minnie Gough, the four St. Felix Sisters, the Boissett Family, Edith Lyle, Charles Glidden, Bingham, the Ventrioloquist, Charles Redmond and Georgie Blake, and Kennedy and Magee.

Manager Donaldson at the London is responsible for having brought out Mme. Anderson, the famous female pedestrian, as a character vocalist. Her past record on the sawdust has brought her more applause than popularity than she will earn in her present line of business. She has a fair voice, but characteristics of a pedestrian are hardly applicable to the concert stage. Other new people are billed in the following order: Charles and Carrie Moore, Reynolds and Cogill, the Murphys, Morgan and Mullen, the French Twin Sisters, Al W. Wilson, Lizzie Conaway, Prof. Edward McAvoy and Minnie Chapin.

Manager Gieseberg has captured a dog show for one of the leading features of his Volks Garden performances. The Leonzo Bros. and their sagacious companion, Tiger, are presenting their specialty called The Dog Spy as an afterpiece. A other novel feature which occupies a prominent place on the programme is the fun produced by a number of automats skillfully operated. The olio is quite up to the average of this well managed establishment, and business continues good.

Pulling their Wig.

EDITOR NEW YORK MIRROR:

DEAR SIR:—For years we have been placed in the position of having our best efforts turned into an injury to us. Instead of the honorable distinction and well-earned reputation said to follow in the train of well-directed, intelligent industry, much if not the greatest part of our labor goes to build up a rival establishment.

Wallack's Theatre, for instance, furnishes an illustration. That establishment employs a wigmaker, officially recognized as such on each playbill of the house. We are not that wigmaker. Yet for years, and especially this season and last, we have supplied the wigs to the leading ladies of Wallack's Theatre. And it so happens that when Mr. Wallack's patrons have occasion to particularly admire Miss Dyas or Miss Coghlan's coiffure, the playbill graciously introduces the author (?) to the elite of the metropolis, and in the first theatre of America.

This is both an injury and an injustice to us (unintentional on the part of the management we are sure, they probably never looking at it in that light) as well as the general public, to counteract which we trust to your love of fair play in respectfully soliciting insertion of this in your columns. Respectfully, HELMER & GLUTH, 73 East 13th st., New York.

Faugh-a-Ballagh!

TO THE EDITOR OF THE N. Y. MIRROR:

There will be a meeting of the Executive Committee of the Ladies' Lecture Bureau at 45 West Fourteenth street, on Wednesday, the 28th, at 3 o'clock, to settle up all business concerning the benefit given for the Irish at the Grand Opera House, and remit the proceeds to the Duchess of Marlborough. Messrs. Poole & Donnelly, O'Rorke and Parker are requested to bring full report of all bills contracted by them for the benefit and all moneys paid out belonging to the Ladies' Lecture Bureau, as the Bureau did not propose to give the above men a benefit by allowing them to advertise themselves \$700 worth at our expense. Unless full account of proceeds is rendered, we will proceed by law to bring about the same.

CYNTHIA LEONARD, Manageress.

Milton Nobles is playing a big engage-

ment at the New National, Philadelphia.

Sam T. Jack was married on Sunday last to Alice Townsend, a member of the Oates company.

Roland Reed has made a reputation of a lasting kind in San Francisco. He may now be written down a California favorite.

California theatricals are reported as very dull, with the exception of the Colville season of nineteen weeks at the Bush Street Theatre.

The Osborne Irish Comedy company, a really meritorious organization, is doing the Pennsylvania towns. They appear in Danville Feb. 2, 3 and 4.

The Philadelphia Times says of Gill's Goblins: "The quality of its mirth is unexceptionable," and "it is thickly studded with sparkling musical gems."

Oscar Dryer will go out in advance of Only a Farmer's Daughter, early in March. Oscar is popular with the profession and press. The company being organized is a strong one.

The new Opera House at Zanesville, Ohio, was opened on the 20th, by Emma Abbott's company. They gave two nights and matinee to \$3,200. Gov. Foster made a short address, ditto Miss Abbott.

A dramatic performance will be given at the Union League Theatre, February 9, for the benefit of the poor. Many leading society people have the affair under their immediate patronage, and it promises to be artistically as well as financially successful.

Henry E. Abbey's great pantomime company, which opens at Booth's next Monday, is perhaps the most extensive organization of the kind ever projected in America. It is expected that this troupe will revive the old-time glories of pantomime in New York.

—The theatrical event in Philadelphia this week is the appearance of Manager Gemmill at the Chestnut in Hamlet. The play is elegantly mounted, and Mr. Gemmill has created a very favorable impression. The criticisms of the press on the acting of course vary.

The well-known theatrical goods establishment of Bloom Bros., in the Bowery, was almost destroyed by fire on Friday last. The firm were, at the time, on the new costumes for D'Oyley Carte's, Pirates of Penzance Company. These were entirely ruined. The Bloom loss is estimated at \$10,000.

—Miss Neilson has sent the following testimonial to the manager of the Corinthian Academy of Music, Rochester: "To Manager Corinthian Academy of Music:—I take pleasure in stating that your theatre is one of the pleasantest and most complete in all of its appointments that I have played in. I say this most cheerfully and sincerely."

—Following is the full strength of the Union Square-French Flats traveling organization: W. J. Lemoyne, Charles Wheatleigh, Walter Leucox, E. M. Holland, M. V. Lingham, Edwin Morris, W. H. Wilder, John H. Burnett, W. S. Quigley, Clinton Stuart, E. Morse, G. L. Smith, Hattie Anderson, Maude Harrison, Helen Tracy, Nellie Mortimer, Emma Grattan, Roberta Woodward, Lizzie McMahon and Courtney Barnes.

BASCOM.—Henrie Bascom will replace Lizzie Kelsey as Julia Briggs, in All the Rage, at the end of the Brooklyn engagement.

YET ANOTHER.—Marion Booth received an offer from Lester Wallack to support him during his four weeks' engagement at the Grand Opera House, but owing to her arrangement with Mr. Abbey she was obliged to refuse it.

VON BOYLE.—We present this week a picture of Acland Von Boyle of the Richmond and Von Boyle combination, now playing at the Standard. His impersonation of the Chinaman in Our Candidate is a remarkably clever and praiseworthy performance.

CROSSY.—The talented perpetrator of the remarkable F. L. G. (not Fair Laura "Goyce") longs no longer for the glory of managing a theatre in New York. He will probably reopen in March the North Broad, Philadelphia, with a reorganized opera company.

HOLLAND.—E. M. Holland has been a member of Wallack's company for the past thirteen years. He has been conscientious and faithful to the management since his connection with the theatre. Last week he received an advantageous offer to go to England next May for the Summer to fulfil a professional engagement. He sent Mr. Wallack a note asking to be released from his engagement next Summer two weeks before his contract expired. Mr. Wallack sent a very cool reply, in which he stated that he should release him or not, just as he saw fit. Mr. Holland then brought about an interview with Mr. Wallack, renewed his request, and pointed out the benefit it would be to himself. Mr. Wallack superciliously refused to make any concession, and told Mr. Holland that his services would thereafter be dispensed with. Is this a specimen of Mr. Wallack's consideration for those who have labored untiringly for his interest? Mr. Holland has accepted the situation and signed his English engagement.

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